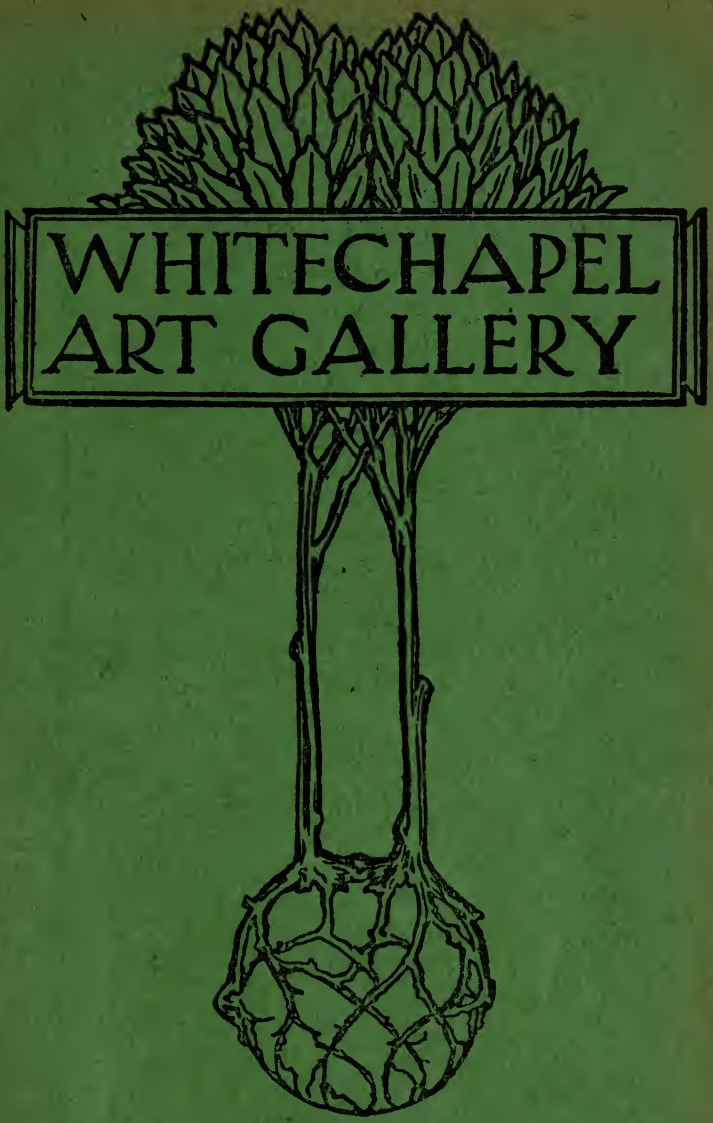

Muhammadan Art and Life,

OCTOBER 23 to DECEMBER 6.

12 Noon to 9.30 p.m.

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WHITECHAPEL ART GALLERY,

HIGH STREET, WHITECHAPEL.

AUTUMN EXHIBITION, 1908.

MUHAMMADAN ART AND LIFE

IN

TURKEY, PERSIA, EGYPT, MOROCCO, AND INDIA.

THE BISMILLAH OR OPENING SENTENCE FROM THE KORAN.

[*Translation.*]

"In the Name of God the Merciful, the Compassionate."

INTRODUCTION.

FOR an intelligent appreciation of the history, literature, or art of the Muhammadans, it is necessary to know something of their religion.

The cardinal principle of Islâm is the unity of God. So long as the divine unity and the message of the Prophet—summed up in the words, "There is no god but God and Muhammad is the Apostle of God"—is recognised and

accepted, Islâm allows the widest latitude to the human conscience. Belief in a future life and accountability for human actions in another existence are two principal doctrines of the Islâmic creed.

The religious duties incumbent on Muslims spring from the first principle, The belief in God. They consist of (1) prayers, (2) charity, (3) abstinence for fixed periods from indulgence of the senses, which takes form in the annual fasting in the month of Ramadan, and (4), circumstances permitting, the pilgrimage to Mecca. Physical cleanliness is prescribed as a religious duty. In Islâm every man is his own priest and pleads for himself for forgiveness and mercy. It is essentially a democratic creed; high or low, rich or poor, white, yellow, or black, are on the same level in the sight of their Lord.

The belief that the human soul will have to render to its Creator an account of how it has carried out in this life the duties imposed on it inspires the Muslim with a sense of dignity and feeling of responsibility which makes self-destruction practically unknown in Islâm.

Among the more striking ideals of Muslim civilisation have been a devout and fervent piety, sobriety of life, and abstinence from spirituous liquors, a spirit of brotherhood shown towards believers of all races and nationalities, and a considerable toleration extended to the adherents of non-Muslim creeds, living under the protection of Muhammadan rulers.

Muhammad began his mission in the city of Mecca about the year 610 A.D., in the fortieth year of his age. His teaching is found in the Koran, which 230 millions of persons scattered throughout the Muhammadan world at the present day reverence as the revealed word of God. The early chapters are largely taken up with the proclamation of the Unity of God, which is enforced by arguments drawn from observation of the phenomena of nature, and by stories from the history of the earlier prophets, *e.g.*, Abraham, Joseph, Moses, and Jesus; the judgments of God upon the unbelievers who rejected their message are described in burning language, and those who in like manner reject the same revelation preached anew by Muhammad are threatened with dire punishment, while the rewards of Paradise are promised to the true believers. For about twelve years Muhammad preached in Mecca with but scanty success, and the little Muslim community suffered much persecution at the hands of the heathen Meccans. The situation at length became so intolerable that Muhammad decided in 622 to migrate to Medina, where a devoted band of converts was eager to welcome him. Here the Muslim community rapidly increased in numbers, and grew into an organised political society, which in a few years was predominant in Arabia. Accordingly, in the Medina chapters of the Koran we find an extended range of teaching dealing

with matters of law, politics, and social organisation; regulations concerning fasting, pilgrimage, and almsgiving; and laws governing marriage and divorce, inheritance, buying and selling, the dividing of the spoil, etc. In 630 Muhammad rode as a conqueror into Mecca, the city from which he had fled for his life only eight years before. Two years later he died, at the age of 63. Just before he fell sick, he had given orders for the despatch of an expedition to Syria, to exact reparation for the murder of a Muslim envoy, and the Muslims thus came in conflict with the Byzantine army that guarded the eastern frontier of the Roman empire. The victorious progress of the Arabs was very rapid; within forty years they had conquered Syria and Persia, had occupied Egypt and a large part of Northern Africa. They crossed over into Spain in 710, and, pressing northwards, ravaged the south of France, but in 732—just a century after the death of Muhammad—they received a check at the battle of Tours. At its widest extent the empire of the Arab Caliphs extended from the river Indus in India to the shores of the Atlantic, and from the Caspian Sea to the southern boundary of Egypt. The capital of the first four Caliphs was Medina; then, for nearly a century, the Umayyad Caliphs ruled in Damascus; their dynasty came to an end in 750 and was followed by that of the Abbasid Caliphs, who made Baghdad the capital of their empire. This new dynasty failed to keep Spain, which made itself independent, and the example of Spain was soon followed by Morocco; and by the end of the ninth century the rise of independent kingdoms had deprived the Caliphs of Baghdad of most of their territory, while they themselves became puppets in the hands of their Turkish mercenaries. The pitiful remnant of the Abbasid Caliphate at Bagdad was destroyed in 1258 by the army of the Mongols, who had laid in ruins some of the greatest centres of Muslim civilisation in Asia. The same century saw the rise of a new Muhammadan power, the Ottoman Turks, whose conquests did much to raise the fallen glory of Islâm; after taking Constantinople in 1453 they established a dynasty in Europe, only a few years before the last Muhammadan ruler was driven out of Spain. It is not possible here to give an account of the spread of Islâm through a large part of Africa, India, China, and the Malay Archipelago, but it is important to note that it claims to be a world-religion and at the present time numbers among its adherents about one-seventh of the human race.

CATALOGUE.

When an asterisk (*) is placed against an artist's name, the picture has been also lent by him.

LOWER GALLERY.

1 Twelve paintings on talc of Muhammadan Indians of various occupations
T. E. SEDGWICK, Esq.

2 Four diagrams showing the relative number of Muhammadans in the British Empire and elsewhere
THE LONDON MISSIONARY SOCIETY

3 Eighteen maps relating mainly to the Turkish empire and the Conquests of the Muhammadans
MESSRS. W. & A. K. JOHNSTON and
THE CLARENDON PRESS, OXFORD

4 Sultan Mahomet Khan II.
(Nos. 4 to 7 lent by PROFESSOR MARGOLIOUTH.)

5 Fifteen specimens of Caligraphy

A characteristic feature of Muhammadan Art is the extensive use of inscriptions for decorative purposes. The development of this phase of decorative art, which, as applied to Arabic, attained a degree of intricacy and refinement such as is hardly to be found in any other written character, is closely connected with the prohibition of sculpture and paintings of living beings; restricted in this direction the Muhammadan artists employed their ingenuity and artistic feeling in adapting the beautiful Arabic character to the decoration of buildings, metal-work, and woven stuffs. The flexibility and the graceful curves of the Arabic letters make them admirably well adapted for such decorative purposes, and some beautiful examples are to be seen in this Exhibition.

The art of caligraphy was accordingly much honoured, and in Arabic and Persian biographical works a place is given to famous caligraphists along with poets, historians, etc. It is told of one expert in this art that he received a gold piece for every letter he wrote.

There are several styles of Arabic writing, of which the most important are (i.) Cufic (probably so called because it received some important modifications in the city of Cufa)—the oldest MSS. of the Koran are written in this character, and in its more ornamental forms it was much used in mosques and other religious buildings—(ii.) Naskhi, and

(iii.) Ta'liq. The Maghribi (or Western character, still used in Northern Africa) is remotely descended from the Cufic; but the heaviness of the Cufic characters stood in the way of their being generally adopted, and in the Eastern half of the Muhammadan world the more graceful Naskhi (or copy hand) was more extensively used. Most Arabic MSS. written in Arabia itself, Egypt, and Syria, are in this Naskhi character. A more elegant and flowing hand is the Ta'liq, which is current in Persia, India, and Central Asia; most of the Persian MSS. shown in the Small Gallery are in this style of handwriting.

6 Portrait of the Sultan Abdul Hamid Khan II.

7 Thirty-three portraits of the Sultans of Turkey
PROFESSOR MARGOLIOUTH

8 Portrait of Abbas Pasha, Khedive of Egypt
LADY SCOTT *Engraving*
Given to Sir John Scott, K.C.M.G., by the Khedive.

9 Mosque Curtain
PROFESSOR ARNOLD

9A Silver Model of a Mosque
THE MARQUESS OF RIPON, K.G.

BAY I.—INDIAN.

The importance of India in a record of Muhammadanism may be estimated from the fact that more than sixty million Muhammadans, more than one-fourth of the whole population professing the Muhammadan faith, live in India under British rule.

The Indian Muhammadans are the descendants of Muhammadan invaders, especially in Sind and the Punjab, Upper India, and the Deccan, and, along the west coast, of Arabs, who came by sea. As early as 637 an Arab expedition was sent to Sind, and from that time till the 15th century a succession of Muhammadan invaders spread over India, many of them founding lasting empires. Part of this large Muhammadan population is descended from those who were forcibly converted by the less tolerant rulers such as Mahmud of Ghazni, Aurungzib, Haider Ali (1757–82), and Tippoo Sultan (1782–99), but many Hindus embrace Muhammadanism voluntarily; the desire of men of the lower castes to escape such restrictions as that they must not come within seventy-two paces of a Brahmin and must grunt as they walk to warn men of higher caste of possible pollution, accounts for many conversions in India.

The armed invasions of India by Muhammadans began in earnest about 1000 A.D. The dynasties established in Delhi culminated in the Mogul dynasty in 1526, which reached its summit of magnificence under such able and cultivated rulers as Akbar, Jahangir, Shah Jahan, and Aurungzib.

The power of the Mogul rulers gradually degenerated until finally the British were obliged to take over the government, owing to the disorder that prevailed in India.

MUHAMMADAN ART IN INDIA.

Most of painting is supposed to be against the rules af the Muhammadan religion, but Akbar, one of its greatest patrons, spoke plainly against the unreasonable prejudices of his co-religionists. In 1582 he ordered an abridgement to be made of the great Sanscrit epics into Persian, which was to be illustrated by miniaturists in the Persian manner. Many of the artists were Muhammadans, as are most of the painters at Delhi, who still do this work on paper and ivory. The Delhi artists all claim to be Muhammadans of Persian descent.

Caligraphy is another art which is admired and practised by Muhammadans. The best modern example, perhaps, is the Gulistan of Ulwar. Wherever there are wealthy Muhammadan nobles, the art is practised in association with illumination. Seal engraving is another such art. Decorative work in connection with architecture, especially arabesques in plaster or colours, are also done by Muslims. Also wood-carving, as in the Panjab, where the operators are almost exclusively Muhammadans and the ornaments entirely Muslim. Stone tracery and marble inlay are usually Muhammadan in design, though largely executed in these days by the patient Hindu. Papier maché as of Kashmir, too, is of Persian origin and executed by Muslims.

Muhammadans are skilled in metal work. The principal jewellers and goldsmiths, however, are Hindus. Glass bangles are made in some places by Muslims.

Muhammadans, who prefer copper and tinned copper, work in that metal. Some of the vessels, which are enriched with arabesque designs, as at Lucknow, are beautiful. They also work in gold and silver, as in the parcel-gilt ware of Kashmir; and in enamel in different metals in the same country. Damascening, or Koftgari, is almost confined in the Panjab to Muhammadans, and is practised largely by them elsewhere. Bidri ware, true and false forms of damascening, are also practised in Moradabad, Lucknow, etc., by Muslims and by Hindus in Bidar, Parneah, and elsewhere.

Muslims, as might be conjectured, take a large share in manufacturing and decorating arms and armour, as well as cutlery. They are also wire drawers and makers of gold and silver lace.

They inlay wood and carve it, as in the Hoshiarpur work in the Mainpuri wire inlay or Tarkashi; and in the Monghye ebony with bone or ivory inlay. A good deal of lacquer ware is done by them. The Sind lacquer workers are Mussalmans. The soft jade or plasmon of Shahpur is carved by Muhammadans. The Hindu is the potter of India, but decorative work is usually in the hands of Muslims, as, for example, the Sind glazed pottery, the beautiful coloured and enamelled tile work of Jallandhar,

the blue and white ware of Delhi and Jeypore, the richer blue and white vessels and tiles of Multan, the majolica-like ware of Peshawar, etc.

Both Muhammadans and Hindus are employed in making cotton and other fabrics. Muslims are embroiderers everywhere. They made the famous Kashmir shawls and are carpet workers. COLONEL HENDLEY, C.I.E.

10 Illustrations of Mode of Wearing Garments by Inhabitants of Western India
VICTORIA AND ALBERT MUSEUM

11 Labour hath no charms (Delhi)

(Nos. 11–28 are painted by *Mr. Mortimer Menpes*, and lent by the TRUSTEES OF THE FORBES ESTATE.)

12 All the Day's Work (Men sleeping, Lahore)

13 Group of Women (India)

14 House by the Way (Kashmir)

15 Figures at Door of Building (India)

16 And its glory has gone (Empty buildings, Cashmere)

17 Out from the Gates of the City (Agra)

18 Cashmere Mother and Child

19 Old Arch (India)

20 The Poor that live by Jhelum

21 A Lazy Corner (Delhi)

22 Water Carriers (India)

23 Spinning (India)

24 Tawny with Dusk and Sleep (Houses on river, Kashmir)

25 Temple (India)

26 All Quiet at Delhi

27 Indian Bazaar

28 Amiable Rivals (Peshawar)

29 Festival
VICTORIA AND ALBERT MUSEUM. *G. G. Palmer*

30 Portrait of a Young Lady of Rank (Bombay)
**Lady Scott*

31 Case of Indian Ornaments (peasant jewellery)
MRS. RIVETT-CARNAC

EXHIBITS on walls and shelves lent by LADY SCOTT, MRS. AMEER ALI, R. G. GOODMAN, Esq., HAROLD HARTLEY, Esq., SIR CHARLES OLLIVANT, THE INDIAN INSTITUTE OF OXFORD. For descriptions, see cards attached.

32 A Lascar in the P. & O. Service
Lady Ollivant

33 Portrait of a Soldier in the Bodyguard of the Governor of Bombay—Mounted
Lady Ollivant

34 Schoolboy
LADY OLLIVANT
Painted by a Muhammadan artist, a dependent of the Maharajah of Kohlapur.

35 Pieroo—A Market Gardener (Rahabaleshwar)
Lady Ollivant

36 A Chobda with Office Books
Lady Ollivant

37 An Arab Horse Dealer in Bombay
Lady Scott

38 Specimen of Multan Ware
W. M. BLYTH, Esq.

39 Chobdar—the Mace Bearer in the High Court, Bombay (Muhammadan)
Lady Scott

40 A Chobdar bringing in Visitors' Cards
(Nos. 40–44 are painted and lent by LADY OLLIVANT.)

41 Head of a Pathan
A Havaldar in the 28th Bombay Pioneer Regiment

42 Full-length portrait of a Pathan
A Havaldar in the 28th Bombay Pioneer Regiment

43 A Tomasha Wallah (Conjuror)

44 Soldier of the Bodyguard of the Governor of Bombay—Dismounted

44A The Gordon Star in Persian inlaid frame
SIR CHARLES WATSON

BAY II.—EGYPT.

45 On our Dahabieh (Conjuror performing tricks)
LADY SCOTT *Miss E. G. Hill*

46 The Citadel, and General View of Cairo
R. M. Chevalier

47 Indian Conjuror
Lady Ollivant

48 Egyptian Servant, and English Children
Lady Scott

49 In the Khaleeli Quarter, Cairo
*R. M. Chevalier

50 Chair used by General Gordon in the Soudan
SIR CHARLES WATSON

51 A Religious Fair at Tanta
*R. M. Chevalier

52 Veiled Woman
THE LEWIS TRUSTEES J. F. Lewis. R.A.

53 Consulting his Lawyer
*R. M. Chevalier

54 A Street leading to the Citadel, Cairo
*R. M. Chevalier

UPRIGHT CASE A.

Containing Indian Objects lent by the VICTORIA AND ALBERT MUSEUM.

EGYPTIAN HOUSE.

Woodwork (Meshrebiyeh) lent by Colonel LESLIE, FRANK DILLON, Esq., and the VICTORIA AND ALBERT MUSEUM.

Objects in the room lent by Mrs. KAY, F. W. PHILLIPS, Esq., FRANK DILLON, Esq., and the ORIENTAL CARPET MANUFACTURERS CO.

A large-scale model of two storeys of the front elevation of a Cairo mediæval house, designed and arranged by Colonel J. S. Leslie, R.E.

The scene painting also by Colonel J. S. Leslie.

The model is not an exact copy of any ancient building, destroyed or existing, but an endeavour has been made to infuse into the arrangement as much of the spirit of Saracenic architecture as is possible with constructional materials dissociated from their original surroundings.

The painting of the fountain occupies the relative position to one in an old Rosetta house. The sliding lattices are probably late eighteenth century work, and were raised at night (when the women in the room could not be seen from the outside) for air during the summer. The chain across the door, lent by Mr. J. R. Preece, was used in the entrance of a Persian mosque to prevent mounted men riding in. The "fanoos" (lantern), lent by Mrs. Holman Hunt, was

usually carried by a slave in front of his master, when he was abroad at night. It is here placed in the position of the lantern used to indicate a wedding.

No. A is the model of a mandarah (men's reception room) of an Alexandria house, the intervening courtyard and passages between it and the entrance being omitted. The colour decoration on the walls have to be represented by rugs. The lattice panelled front of the "leewan" (dais) came out of a house in the Arab quarter of Alexandria. The "tugkeeysch" or "mughana"—No. B—(elevated orchestra for female singers) occupies the same relative position as one found in the house from which the fronts of the "leewan" came. This arrangement is said to have been more common in the "ka-ah" or smaller reception room in the women's quarters. The large "meshrebiyeh" window came out of a ruined mosque in Alexandria. The contrast between the large open work of the centre part and the lace-like effect of the border should be specially noted.

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55 Porter's Chair (Egypt)
DR. SANDWITH

56 Lamp Stand (pierced brass and silver)
F. W. PHILLIPS, Esq.

57 Mosque Table
HAROLD HARTLEY, Esq.

In chased and filigrain brass inlaid or damascened (Kuft work), with silver and gold. Decorated chiefly with Kufic and Naskhi inscriptions in the Mamluk style. Reproduced from the well-known Saracenic fourteenth century example now in the Cairo Museum.

The original, which formerly supported a large brass food-tray, similarly damascened, was made for the Mamluk Sultan, En-Nasir Muhammad (1293–1341), and used in the Great Hospital, or Maristan, built by En-Nasir's father, Sultan Kalaun, in the Beyn-el-Kasreyn, at Cairo. One of the panels forms a folding-door, through which no doubt a pan of live charcoal was introduced to warm the tray of food which was placed upon the table.

58 Collection of Hookahs
SIR RENNELL RODD, MAJOR MOLESWORTH SYKES, MRS. KAY

59 Coffee Set and Table
MRS. KAY.

60 Brass Lamp (hanging)
SIR CHARLES WATSON

61 Koran Stand
MRS. KAY.

Koran and Pen Box
LADY WATSON

BAY III.—TURKEY AND MOROCCO.

The RUGS on the walls are from Turkey in Asia. For lenders and descriptions, see cards attached.

TURKISH EMBROIDERIES lent by HAROLD HARTLEY, Esq.

PAINTINGS OF SELIM III. AND HIS COURT lent by C. DOLMAGE, Esq.

VARIOUS OBJECTS by A. E. FRANKLIN, Esq., GEORGE HUBBARD, Esq., MISS TANNER, THE HORNIMAN MUSEUM, MISS GROVE.

Two related groups of prayer rugs from Ghiordes and Kulah are in great esteem at the present time. These places are in Asia Minor (or Turkey in Asia), not very far from the Mediterranean.

The Ghiordes rugs are very architectural in character, having often a column at each side, and they are consequently called niche carpets, representing the Mihrab, or niche, where is the Kiblah, or the point directed to Mecca, the Holy City. In the Vienna book on carpets, which can be read in the Art Library at South Kensington, Sir G. Birdwood says that the principal colours of these carpets—dark blue or black, red, green, or white—show for which order of dervishes (religious men) they were made. Only Ghiordes rugs have columns. They are often made chiefly of cotton, but are very fine in texture, and the pattern is very perfectly arranged and is similar to Turkish embroidery patterns.

Kulah rugs are made of good glossy wool. Ladik, the ancient Laodocea, is near these towns, and its rugs of pomegranate pattern are an entirely different type, but no less beautiful. MRS. HERRINGHAM.

The Ottoman Turks, originally part of a nomad tribe of Central Asia, had established a small kingdom in Asia Minor in the thirteenth century under Othman, from whom they took their name. About 1350, the suicidal strifes amongst the Greeks of Constantinople allowed the Ottomans to secure a foothold in Europe, and their dominion soon reached as far as the Danube, Bulgaria being won by the battle of Nicopolis in 1394, and Servia by the battle of Kossovo in 1389, though it was not until 1453 that they finally captured the capital of the Greek Empire itself. Bayazid, who was about to capture the city, having been attacked and killed by Timur at Angora in 1402.

The success of the Ottomans was due partly to their excellent military organisation with its trained janissaries and feudal forces, partly to their tolerant and fair administration, which more than reconciled the conquered Christian populations to their rule.

The Ottomans were fortunate in a succession of Sultans, able both as military leaders and as administrators. Bayazid was granted the title of Sultan by the degenerate Abbaside Khalif of Cairo, and gradually the orthodox

LENDER ARTIST

Muhammadan world came to regard the Ottoman Sultan as its leader. Muhammad II. (1451–1481), the conqueror of Constantinople, seized Otranto in 1480 and was only prevented by death from advancing on Rome.

Selim I. added Syria, Egypt, Arabia, and much of Mesopotamia to the Ottoman dominions. Sulaiman the Magnificent (1520–1566), the victor of Mohacs, the contemporary of Charles the Great and Henry VIII., won Hungary (1526) and advanced as far as Vienna, but failed to capture it. At his death the Turkish power had reached its height. In three centuries the Ottoman rulers had risen from the headship of a small clan to the position of rulers of a world empire, extending from Morocco to Persia, which included all the greatest cities of antiquity, except Rome.

But from this time their power declined. The rulers were degenerate or unfortunate. Buda-Pesth was lost in 1686, and Belgrade in 1718. The Danube again became the Turkish frontier, and remained so until the Treaty of Berlin (1878), but the Russian power gradually grew on their north-eastern flank.

Greece asserted its independence in 1828–1832. Muhammad Ali made Egypt practically independent, and even held Syria (1831–1839).

62 Collection of Articles of Clothing, showing purchasing power of £1 in Smyrna

63 Collection of Muhammadan Shoes

64 Moorish Pottery
MISS GROVE

65 Moorish Objects
A. E. FRANKLIN, Esq.

66 Moorish and Persian Saddlery
MISS TANNER AND MISSIONARY LEAVES ASSOCIATION

67 Pottery (from Dardanelles and Morocco)
GEORGE HUBBARD, Esq., and MRS. KAY

68 Macedonian Woman's Costume
BIBLE LANDS' MISSION AID SOCIETY

68A Selim III., Sultan of Turkey (1789-1807), and the chief officials of his court and empire
C. DOLMAGE, Esq.

This Sultan attempted a number of reforms, the chief of which had reference to the Janissaries. The latter, however, rose against him and cast him into prison (1807), placing their puppet Mustafa IV. on the throne. The Janissaries were at length suppressed by Mahmud II. in 1826. The other personages include the Grand Vizier, the Minister of Foreign Affairs (Rais Effendi), the Chief Eunuch (Kislar Aga), the Chief of Police (Bostangi Bashi), etc., etc.

LENDER ARTIST

69 Case of Turkish and Moorish Objects
(See cards for lenders' names, &c.)

70 Case of Albanian and Turkish Embroideries and Silver
(See cards for lenders' names, &c.)

70A Colour Prints of Turks
GEORGE LLOYD, Esq.

UPRIGHT CASE B.

Containing specimens of Persian and Cashmere Lacquer, lent by the VICTORIA AND ALBERT MUSEUM.

BAY IV.—ARCHITECTURE.

"Architecture is the printing press of all ages, and gives a history of the state of society in which it was erected."

The Saracens adapted whatever styles they found in the countries they conquered to the requirements of their religion, but they can scarcely be said to have originated a style of their own.

The essential point for a mosque (i.e., Masjid, place for prostration) is an enclosed space to allow of peaceful prayer, and a tank for ablutions. The colonnades were erected to give shade.

Arabia, whence the Arabs issued for conquest, contains few fine buildings itself. Even Mecca and Medina, the sacred cities, have no noteworthy buildings.

In each country the Saracens used the materials they found—brick and plaster in Spain, red sandstone and marble in India. As all their buildings lie in hot countries, we find small windows and doors in their buildings, though monumental gateways form a special feature of Indian Muhammadan architecture.

Though the use of animal and human forms in decoration and sculpture was not expressly forbidden in the Koran, and though they were freely used in some early Muhammadan buildings in Syria and Egypt, a tradition contrary to their use grew up, and most of the decoration of Saracenic buildings consists of intricate forms of geometrical line decoration, in which the beautiful characters of Arabic writing play a considerable part. This form of decoration the Saracens probably borrowed from their Greek rivals in the Byzantine empire.

Being fatalists, the Arabs tended to accept the present, and many of their buildings, though not calculated to endure, and constructed of poor materials, were decorated in attractive forms and colours.

Each Khalif, being head of both Church and State, could and did use his temporal power to express his ideas of building suitable for spiritual worship, while the spread of the Saracen Conquest led to constant new centres of empire,

and so encouraged prolific building, Damascus, Baghdad, Cairo, Cordova, Constantinople being some of the most ornate of these capitals. The seclusion of women among Muhammadans led to peculiar arrangements for separation of the sexes in their palaces and houses, and this custom is responsible as much as the climate for the latticed decoration of windows, which forms such a prominent feature in Saracen architecture. The Saracen style varied, naturally, considerably in so many different and distinct lands. It was profoundly influenced in Persia by the style of the Sassanians, who were conquered, while S. Sophia, the Byzantine cathedral, after the fall of Constantinople in 1453, served as a model for new mosques in Turkey.

The Muhammadans were specially concerned with the building of mosques, tombs, and palaces. The mosque was ornamented chiefly internally, consisting primarily of a walled courtyard surrounded by forests of columns with low, flat roofs, open at first, roofed with domes later. Externally the domes, usually of a bulbous pear shape, and the tall, gracefully-decorated minarets, from which the faithful were called to prayer, are the most striking and original feature of Muhammadan architecture, but its most distinctive excellence lies in elaborate and exquisite surface decoration. Arches of all forms, pointed, horse-shoe, multifoil, and ogee are all used.

Water-colour drawings, photographs, etc., of Muhammadan Architecture.

Wall A—INDIA. Wall B—SPAIN.

Wall C—TURKISH EMPIRE.

Lent by the VICTORIA AND ALBERT MUSEUM, SIR WILLIAM EMERSON, A. CALVERT, Esq., MAJOR GRANT DUFF, PHENÉ SPIERS, Esq., JOHN TAYLOR, Esq., and the LEWIS TRUSTEES.

The RUGS on the walls are from Turkey in Asia. See lenders' names on cards attached.

Anatolian rugs are descendants of the early Greek or pre-Greek civilisations, which we know about chiefly from vase-paintings and tombs, and usually called Mycenæan. It is considered now that this and the similar Cretan art were also diffused on the Asia Minor mainland, where some of the geometrical designs, whose meaning is lost in antiquity, have persisted in out-of-the-way uplands. In some respects they resemble the rugs made east of Persia by Mongols and Tartars.

Mrs. HERRINGHAM.

NORTH WALL—END.
RUGS AND CARPET.

For lenders' names, see cards.

71 Arms
MAJOR VICTOR FARQUHARSON

72 Trophy of Arms
HAROLD HARTLEY, Esq.

73 Screen with Photographs and Coloured Reproductions of Architecture
A. CALVERT, Esq., INDIA OFFICE, and
VICTORIA AND ALBERT MUSEUM

74 Case containing Specimens of Metal Work
For description of objects, and names of lenders, see cards.

ORIENTAL METAL WORK.

One of the most fascinating branches of Muhammadan Art is to be found in its metal work, many and varied examples of which are to be found in the present exhibition.

The materials employed are chiefly iron or steel, brass, copper, and bronze. These metals are often richly chased and inlaid with gold and silver, especially among the earlier examples of the thirteenth and fourteenth centuries, of Mesopotamian and Saracenic origin; in some instances plates of silver were inlaid and then chased, but few of these survive to the present day. The richness of effect produced by this inlay may be seen in the fine copy of the "Kursy," or table of Sultan Kalaun, the original of which is preserved in the Cairo Museum, and dates from the first half of the fourteenth century. A fine modern copy of this is shown (No. 57 Lower Gallery). This inlay, or "Azziminia" work, as it is called, is of two kinds : in one, deep grooves, following the pattern, the edges of which are slightly undercut, are made in the metal, into these the gold and silver are hammered or pressed. In the second process, which is more used in the later work, the gold and silver designs are hammered into a surface roughened by means of fine cross-hatched lines. It is probable that this Azziminia work was introduced originally from Persia, the very name being a corruption of "Al Ajam," the Arabic name for Persia, as the transition from "Ajam" to "Azam" is easy. Professor Stanley Lane Poole, in his interesting handbook on Saracenic Art, considers that the decoration of the early examples of Mosil and Saracenic metal work was derived from the bas-reliefs and bronzes of Assyria, and also from the later metal work of the Sassanian period. This is borne out by the frequent instances which occur, on vessels of the Saracenic period, in which bands of hunting scenes with animals and dogs form an important part of the decoration.

Human figures, bearing Zodiacal emblems, are also found on many of these early pieces. Although the representation of figures and animals was generally supposed to have been forbidden by Muhammad, the prohibition was lightly regarded by the Tartar and Turki rulers during whose reigns the first specimens of Saracenic art were produced. During the later period these figures diminished, and the chief decoration consisted of bold and elegant inscriptions in Arabic on a floral or arabesque ground. This style, which was more in accordance with the precepts of the Koran, continues down to the present day, while a more elaborate style was introduced, consisting of fine interlacing lines of arabesque work inlaid with gold and silver, the best-known examples of which were the work of Mahmûd el Kurdy, who worked at Venice in the sixteenth century. A later style, called Venetian, was evolved from the work of the Persian and Arab artists employed there.

The pierced brass work of Persia is too well known to need much comment, but it is interesting to note that it shows the same disregard of the prohibition as to figures and animals as the more ancient Saracenic work. Many of the food vessels of tinned copper are similarly decorated, though of course not pierced. An early example of this work is exhibited bearing the date of 1550.

A word must be said about the arms and armour. The sword-blades of Damascus and Khorassan are among the most perfect and beautiful specimens of steel work and tempering in the world, not only as regards the damascening or watering, but also the inlays of gold and silver with which they are often enriched; and their keenness is proverbial. Very few specimens of ancient weapons have come down to us, but a few examples of Saracenic and Turkish armour show that it must have been rather heavy and clumsy. Much of the Old Persian armour was beautifully damascened and inlaid, often being watered like the sword-blades, and pierced with panels of open arabesque work and inscriptions.

There are other kinds of metal work too numerous to mention in this short article; but, in conclusion, it may be said that the metal work of the Muhammadan world, from Morocco to India, even down to the present time, follows more or less closely the classical models of the ancient Mesopotamian and Saracenic work of the thirteenth and fourteenth centuries, though the designs in many cases are corrupted and debased.

W. HARDING SMITH.

75 Rug, Laristan, Persia

EUSTACE CALLAND, Esq.

LENDER ARTIST

76 Shield of Arms
J. R. PREECE, R. C. WITT, MISS TUDOR FRERE, SIR CHARLES OLLIVANT

77 Persian Shields
J. R. PREECE, Esq.

78 Portrait of Nadir, Shah of Persia
THE INDIA OFFICE

PASSAGE LEADING TO SMALL GALLERY.

79 Reproductions of Indo-Persian Paintings
COLONEL T. H. HENDLEY

80 Old Maps of Turkey
H. P. PULMAN, Esq.

SMALL GALLERY.

PERSIAN AND INDO-PERSIAN PAINTINGS, ILLUMINATED MSS., ETC.

PAINTING.

The Muslim theologians condemn all representations of living beings in painting or sculpture. They base this prohibition on the condemnation of idols in the Koran, and on a tradition of Muhammad in which he declared that the maker of images and pictures of anything that has life is accursed; on the Day of Judgment these will be set before him and he will be called upon to put life into them; on confessing his inability to do so, he will be cast into hell fire. This explains why all mosques and other religious buildings throughout the Muhammadan world are unadorned by sculptures or paintings of living beings; their colour decoration is confined to geometric and conventional designs, and the same is the case with most Arabic manuscripts. But except among the rigidly orthodox, this prohibition was but little observed. There were schools of painters in several of the centres of Muhammadan civilisation; in the palaces of sovereigns and nobles there were frescoes and pictures, ivories and metal-work, and woven stuffs, freely decorated with representations of human beings and animals. Very few, however, of these works of art have survived from the first half of the Muhammadan era. We have no illustrated Arabic manuscripts older than the twelfth century, and even after this date they are exceedingly rare.

But the Persians developed the art of painting to a high pitch of excellence, and fine examples of their work, from the thirteenth century onwards, have been preserved. The origin of this Persian school of painting is obscure, but there are distinct evidences of Chinese influence, *e.g.*, the rocks and clouds and the haloes, such as the one behind the head of Joseph in a manuscript in the case. This Chinese tradition lasted for several centuries, and appears in the Perso-Indian miniatures of the sixteenth and seventeenth centuries (to which period most of the pictures exhibited here belong). European art reached Persia as early as the beginning of the fifteenth century, and exercised an excellent influence in composition at first, though later the feeble copying of Western models proved disastrous. A new influence was introduced into India from Europe by the Jesuit missionaries at the court of Akbar and Jahangir. The latter Emperor used to have every Christian picture he could get hold of copied by his own native artists, and Shah Abbas of Persia (1587–1629) sent painters to study in Rome.

81 Two pictures (Scenes in the Life of Joseph)
COLONEL H. B. HANNA

82 Ten Indo-Persian and Persian paintings
MRS. HERRINGHAM

83 Two specimens of Caligraphy
W. ROTHENSTEIN, Esq.

84 Seventeen pictures
(See cards for descriptions.)
MRS. KIDMAN

85 Contemporary portraits of the two Emperors, Aurungzib and Shah Jehan
COLONEL HENDLEY

86 Nine pictures
(See cards for descriptions.)
MRS. HERRINGHAM

87 Five Indo-Persian pictures
MRS. JOPLING ROWE

88 Three Illuminated Leaves from a Twelfth Century MS., with various mechanical instruments and measurements in Egyptian hieroglyphics
DR. MARTIN
Written for Saladin, or in his reign.

89 Portrait of Saladin
DR. MARTIN

Saladin, or Yusuf, son of Ayyub, was sent by the Sultan of Damascus, Nur ed-Din, to recover Egypt. Saladin deposed the last Fatimite Sultan, and established himself as ruler of Egypt, and his dynasty continued from 1171 until 1250, when it was overthrown by its military slaves, the Mamelukes (*i.e.*, the owned). Saladin is renowned for his brave and chivalrous character. He bore the brunt of the Crusades, the attempt on the part of the Christians to recover and hold Jerusalem. Saladin not only recovered Tiberias and Jerusalem, but conquered much of Mesopotamia and Arabia before his death in 1193. The Citadel of Cairo, now destroyed, bore witness to his artistic taste.

89A Sixteen Indo-Persian Paintings
A. G. B. RUSSELL, Esq.

90 One of the Moghul Emperors
COLONEL H. B. HANNA

91 Three Miniatures
C. COLDSTREAM, Esq.

92 Portraits of the Persian Shahs—Fath Ali, Nasir Din, and Mahomet
SIR WILLIAM PREECE

93 Portrait of Fath Ali Shah, King of Persia, 1797 to 1834
INDIA OFFICE *Mirza Baba*

Painted by Mirza Baba, a native artist, A.H. 1213.

Fath Ali Shah wears a beard contrary to the usual fashion in Persia. A watch of European make lies on the carpet.

This portrait was probably brought home from Calcutta for presentation to the Court, 1806, by Viscount Wellesley.

94 Two Persian and Indian Paintings
ROGER E. FRY, Esq.

95 Three Indo-Persian paintings
MRS. JOPLING ROWE

96 Three Illuminated Leaves of a Thirteenth Century Arabic MS., with accounts of diseases such as hydrophobia, and their remedies
DR. MARTIN

97 Hunting Scene
MRS. HERRINGHAM.

98 Page from Illuminated MS.
CECIL SMITH, Esq.

99 A Prince Hawking
D. S. MACCOLL, Esq.
Seventeenth century Indo-Persian painting.

100 Three paintings
CECIL SMITH, Esq.

101 Three portraits
MRS. AMEER ALI

101A Case of Manuscripts
WILFRID S. BLUNT, Esq

Lacquer Tray
J. R. PREECE, Esq.

102 Three Persian and Indo-Persian paintings
CECIL SMITH, Esq.

103 The Shah Abbas resting, while the Khan Alam Ilji offers him a cup of wine, the Prince Mihtar Haja standing behind
W. ROTHENSTEIN, Esq.
Persian; late sixteenth century.

104 Three Persian paintings
MAJOR MOLESWORTH SYKES

105 Two pictures in lacquer
LADY GRAY HILL

106 Portrait of Nadir Shah
THE EARL EGERTON OF TATTON *Mushta Rai*
Signed by the painter.

107 Thirteen Miniatures of the Padishahs of Delhi
THE INDIA OFFICE

108 Two Paintings in raised lacquer
MISS ELIOT
Sixteenth century Persian.

109 Reproductions of portraits of the Chief Members of the House of Timur
COLONEL T. H. HENDLEY

110 Persian painting—Shah Abbas and his Wife
MISS TANNER

111 Portrait of Abbas II., Titular Emperor of Delhi, 1806-1834
WILLIAM COLDSTREAM, Esq.

112 Rugs on walls, mostly Turkoman
(See cards for lenders' names.)

KHIVA OR TEKKE RUGS.—It is said that every tribe has its own exact tribal pattern. The colours used are principally red, white, and brownish black, with sometimes some

green or dull blue. The patterns are subordinated to repeating eight-sided medallions. Saddle-bags are woven similar in colour and design to the rug, but extremely fine in texture. Sometimes little animals occur in the design to show, it is said, what kind of wool was used.

Mrs. HERRINGHAM.

113 Case, containing examples of Manuscript Korans

H. THOMSON LYON, Esq.

114 Case, containing examples of Early Printed Korans

H. THOMSON LYON, Esq.

115 Case, containing examples of Printed Korans

H. THOMSON LYON, Esq.

116 Central case, containing Illuminated MS. Books

THE INDIA OFFICE, WILFRED SCAWEN BLUNT, Esq.
DR. MARTIN, COLONEL STUART WORTLEY.

END OF SMALL GALLERY.

LOWER GALLERY (*continued*).

WEST WALL.

117 Collection of Book Covers

(For description, etc., see cards.)

MISS TANNER, DR. MARTIN, H. E. HOPKINS, Esq.

Metal Work

HAROLD HARTLEY, Esq., W. G. RAWLINSON, Esq.
MRS. HOLMAN HUNT, CAPT. D. H. MACDONELL

BAY V.—PERSIA.

PERSIAN ART.

In art matters Persia may almost be called the Italy of Asia. The Iranian stock which originally peopled it had the same ready artistic instinct as the Italians.

Moreover, Persia was the meeting ground of Chinese and Greek influences. Muhammadan decoration was mainly based on Byzantine work, but Persia was nearer to China and more influenced by it than other Muhammadan countries. Its painting frequently reveals Chinese tradition, as do its rugs, while its faience was obviously an imitation of Chinese porcelain.

The valleys of the Tigris and Euphrates were the home of a civilisation as early and as artistic as that of Egypt, and the Sassanian empire, which kept the eastern Roman empire at bay for so many centuries, succeeded this. When this empire yielded to Muhammadan invasion in the seventh century, its art refused to be as completely limited to

colour and geometrical decoration as other branches of Muhammadan art. Men and animals were still rendered by the Shiite Muhammadans of Persia. The basis of Persian art seems to be an exquisite naturalism expressed with flowery richness of colour and design.

Persian influence spread over India in wave after wave. The products of Kashmir and the Mogul art of Delhi is chiefly Persian in origin. Meanwhile, on the north the geometrical forms and brilliant lacquer-like colouring of the Mongolian tribes of Central Asia (as we may see in the rugs of the Caucasus and Turkomans) gradually impinged on Persia until we find the free naturalism of the true Persian limited to the diminishing Iranian population of Shiraz and Kirman.

The greatest period of Persian art was perhaps in the sixteenth century, during the reign of Shah Abbas I., though the pottery of the thirteenth century is even finer than that of the sixteenth, but Persian artistic production has gone on uninterruptedly, and even now, in spite of commercial methods and the (forbidden) importation of aniline dyes, Persia is almost the only country where really fine carpets are still made.

Some of the poorer modern Persian products have, for our eyes, a curiously mid-Victorian look, due to the use of aniline dyes in both, and of the same small, almost niggling floral patterns, which the Victorian manufacturers of Paisley shawls and Brussels carpets copied from the Kashmir weavers, who had themselves brought them from Persia.

PERSIAN RUGS.

In Persia, from the fifteenth to the eighteenth centuries, magnificent carpets were made under royal patronage, which were sent as gifts all over the known world. The centres of production shifted under different rulers, and the skilled workers carried their secrets and their patterns about the country. At the present day the fine old patterns are no longer, as a rule, worked with care and exactness. There are however, two classes of carpets—the ordinary class woven from the weaver's own designs to be sold how he can, and others made to order by specially expert weavers from patterns ruled out on papers into squares, and pasted to calico. In the scattered villages women weave, earning only about 1s. 6d. per week. Agents are sent from the towns, travelling round the country to exercise a kind of superintendence. From Persia, the art of carpet-making went to India in the reign of Akbar, who was contemporary with our Queen Elizabeth. Native Persians admire most minute designs, like those on Cashmere shawls. At the different centres—that is, towns with the country district round—some one special pattern is generally produced, and the carpets are called by the name of the town, but there are some patterns which have names of their own.

A series of coloured plates in this Exhibition gives the better known designs and names.

Geometrical patterns may sometimes really stand for the world plan, with its hills and rivers.

118 Persian Embroidery
CECIL SMITH, Esq.

119 Three Persian Tiles with Yellow Ground
SIR WILLIAM PREECE

120 Five Persian Turquoise Tiles (inscribed)
SIR WILLIAM PREECE

121 Two Persian Brocades and an Embroidery
SIR WILLIAM PREECE

122 Two Indigo Blue Tiles—Persian (inscribed)
J. R. PREECE, Esq.

123 Five frames of Persian lustre Tiles
J. R. PREECE, Esq.

124 Two Persian Tiles (inscribed)
CECIL SMITH, Esq.

125 Wall Case of Persian Pottery and Tiles
SIR WILLIAM PREECE AND J. R. PREECE, Esq.

The wares exhibited in this bay have their origin in Persia and in what is now the Turkish empire.

Persian pottery, which has been made from the thirteenth to the eighteenth centuries, though the date of a particular piece is often uncertain, is usually marked by decided national characteristics. Turkish faience, which dates mostly from the sixteenth century, is less clearly defined. The general classifications of Damascus, Rhodian, and, more recently, of Kutahia (Anatolia) have been recognised.

The earlier Persian ware of the thirteenth century obtains even more subtle effects with its evasive lustre than the bold and brilliant decoration of the sixteenth-century Damascus and Rhodian ware.

The wall tiles in lustre and turquoise or dark blue display equally the feeling of the Eastern potters for decorative effect, though many of them were limited by tradition to Arabesque lettering. The magnificent blue-lustre mihrab dates from 1264.

The later Persian wares are of a different material, not having a base of clay, but being made of an artificial porcelain, a mixture of pipe-clay and glass, some thin pieces being translucent and resembling milk-white glass. It has recently been proved that some of this ware is as early as the fourteenth century.

This ware is lavishly lustred, but time has reduced the strength and probably the primitive methods of the potters prevented their achieving a uniform strength of tint. The ware, which was an imitation of Chinese, probably dates from the time of Shah Abbas, who died in 1629. Chardin, in 1670, noted that the porcelain of Kirman and Meshed could pass for that of Japan and China, the "body" being the same within and without.

The Kutahia ware, which dates from the fifteenth and sixteenth centuries, shows good shapes and masterly drawing in its ornament. The colour is a greyish blue with darker outlines.

In its dexterous use of Arabesque ornament, it may be compared with the metal work of Mosul and Cairo in the thirteenth and fourteenth centuries.

Damascus pottery, which was at its period of perfection about 1550, combines the delicacy and refinement of porcelain with the gorgeous decorative effects of faience more successfully even than Italian majolica. The decoration consists chiefly of exquisite and involved flower designs.

Rhodian pottery, probably made at some place in Asia Minor as yet undiscovered, which was so called because found largely in use in Lindus, in Rhodes, is closely allied to Damascus, but the designs, while effective, are rougher, and the colour less refined, though brilliant. Oil gilding, which has worn off most pieces, probably added to its richness of effect.

UPRIGHT CASE C.

126 Collection of Metal Work—Saracenic, Persian, Turkish, etc.
THE VICTORIA AND ALBERT MUSEUM.

127 Saracenic Tiles (probably Damascus)
SIR RUBERT W. BOYCE
About fifteenth century.

128 Rhodian Tiles
SIR RUBERT W. BOYCE

129 Four Persian Tiles
MRS. KAY

130 Set of Six Persian Tiles
MESSRS. G. P. AND J. BAKER

131 Persian Inscribed Tile (blue on gold) in form of a Mihrab
MRS. DILLWYN PARRISH

The Mihrab, or niche, is erected in mosques to contain the Kibleh, which indicates the direction in which Mecca lies, for all Muhammadans, when they pray, must turn to the "Kaabah," or Holy Shrine, in the Great Mosque at Mecca,

which was revered as a place of pilgrimage long before Muhammad adopted it as the central shrine of his new, purified worship of One God. A mosque contains a tribune (i.e., Dikka), from whence the "unam" reads the Koran and says prayers. Minarets accentuate the angles or gateways of the mosque.

132 Rhodian Tile
FRANK DILLON, Esq.

133 Persian Tile (inscribed)
F. W. PHILLIPS, Esq.

134 Persian Tile
MISS TANNER

135 Wall Case containing Collection of Rhodian, Damascus, and Persian Pottery and Tiles
(For description, see cards.)
JOSEPH DIXON, Esq., DR. SANDWITH, LADY SCOTT, SIR WILLIAM PREECE, J. R. PREECE, Esq., SIR RENNELL RODD, F. A. WHITE, Esq.

UPRIGHT CASE D.

136 Collection of Turkish Pottery and Tiles
THE VICTORIA AND ALBERT MUSEUM.

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137 Collection of Persian Glass, Pottery, Tiles, Brocades, Embroideries, and Water-Colour Reproductions of Carpets
VINCENT ROBINSON, Esq.

RUG ABOVE CASE 138.

The Oriental peoples remove their shoes on entering a house, and they sit on their carpets, the floor being kept spotlessly clean. Their rooms are practically destitute of other ornament and colour, except what is obtained in the exquisite rugs covering the floors. Almost invariably there is a larger central rug, two smaller long runner strips along the sides, generally placed on a raised platform, and across the end of the room the rug of honour where the host sits in the centre and the guests, not next him, but in the comfortable cushioned corners. This carpet shows the four rugs on a small scale woven in one. When Westerners clamoured for large rugs, for their big rooms which they insisted on covering entirely, the conservative Oriental weavers could not for a time adapt their patterns and methods, but they tried to oblige by weaving all the rugs for a room in one piece as here.

138 Wall Case containing—
Specimens of Hispano-Moresque Pottery
JOSEPH DIXON, Esq., G. R. RAWLINSON, Esq., SIR RUBERT BOYCE, A. E. FRANKLIN, Esq., MISS TANNER, GEORGE HUBBARD, Esq., EUSTACE CALLAND, Esq.

Collection of Papier Maché
JAMES BAKER, Esq.

Black Stone Persian Ware
VINCENT ROBINSON & Co.

139 Persian, Rhodian, and Damascus Tiles
JOSEPH DIXON, Esq.

140 Persian Tile with four figures
R. C. WITT, Esq.

141 Persian Tile (modern)
A. R. GUEST, Esq.

142 Two Persian Lustre Wall Tiles
CECIL SMITH, Esq.

143 Seven Persian Lustre Wall Tiles
SIR WILLIAM PREECE and J. R. PREECE, Esq.

Frieze tile, with ornament in relief, painted with intense blue, turquoise, and golden lustre; a broad band of Naskhi, inscription in blue (Koran, ch. 41., v. 164) on a ground of lustre, with large floral scrolls in turquoise. Persian, early fourteenth century.

144 A Mihrab (Persian lustre tile)
SIR WILLIAM PREECE

The design consists of a broken arch springing from the inscription, capped by a broken circle, and in the centre hangs a lamp, now much defaced. The whole ground is covered with verses from the Koran, those in the spandrels being in Kufic character. Signed by the artist, Ali Ibn Muhammad; dated A.H. 663 (A.D. 1264).

144A Two Incised Copper Trays
MRS. HOLMAN HUNT

145 Modern Persian Tile, representing Potters at work
MESSRS. VINCENT ROBINSON & Co.

146 Silver Prayer Carpet (Persian)
SIR W. PREECE

UPRIGHT CASE E.

147 Collection of Hispano-Moresque Pottery
THE VICTORIA AND ALBERT MUSEUM.

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148 Model of a Carpet Loom
THE VICTORIA AND ALBERT MUSEUM.

149 Colour Reproductions of Oriental Carpets from Mumford's "Oriental Rugs"
MRS. HERRINGHAM

150 Three Colour Reproductions of Carpets
BERNHARD QUARITCH, Esq.
From Dr. F. R. Martin's "History of Oriental Carpets."

LENDER ARTIST

151 Eight Reproductions of Oriental Carpets
**W. Griggs & Sons*

152 Framed Carpets
(See cards for description.)
THE ORIENTAL CARPET MANUFACTURERS, LTD.
Three fine antique Turkey prayer carpets, one modern Turkish.

153 Copy of the Girdlers' Carpet (made at Lahore)
THE VICTORIA AND ALBERT MUSEUM
Early seventeenth century.

154 Three Coloured Reproductions
BERNHARD QUARITCH, Esq.
From Dr. F. R. Martin's "History of Oriental Carpets."

155 Case facing Turnstile, containing Indian Costumes
THE VICTORIA AND ALBERT MUSEUM

156 Screen, with Map showing Districts where Muhammadan Carpets are chiefly made

Plates from Mumford's "Oriental Rugs"
MESSRS. CHARLES SCRIBNER & SONS

Drawn by L. J. PEARSON from material supplied by MRS. HERRINGHAM.

Carpets or rugs are much more important in Eastern countries than with us, because they are principally used to sit upon or to kneel upon in prayer. In the pictures painted in Persia and India we see rulers and merchants seated in state or at their ease on carpets, perhaps leaning on cushions. At the hour of prayer the faithful Muslim unfolds his prayer rug, puts the pointed end of the pattern towards Mecca, his sacred city, and performs his devotions. There is scarcely anything else of luxury or value in Muhammadan tents or houses except door curtains, lamps, small tables, and trays used in serving food. Sometimes raised wood divans are used to put the rugs on. Women make the smaller rugs at home. In an Arab tent near the Pyramids the pretty young wife of the Sheikh was weaving a carpet strip on a floor loom, while the old wife ground coffee for our entertainment. The pattern was nothing but triangles, like pyramids. Africa is only an outlying bit of the great carpet region, of which the heart is Persia, and which reaches to the Mediterranean westwards and to India eastwards. The patterns are generally traditional, and often symbolical and tribal. The carpet itself is said to have been originally an emblem of space and eternity and its adornments were those things, in simple diagrammatic form which the ancient Asiatic peoples accepted as types of the important ideas that exist in the universe. They adorned their clothes in the same way as the Chinese now embroider their State coats with patterns meaning the ploughed earth, the sea with its waves, the sky with its

clouds, and genii. Afterwards these ideo-graphs (symbolic signs) turned into patterns.

An eight-petalled flower or star, which partly means the lotus, or water-lily emblem of the sun, partly the eight greater and lesser points of the compass, and partly life and fertility, was a favourite pattern. The pomegranate, also meaning life, with its blood-red seeds, was another. Trees, the remains of tree-worship, often appear, and on the magnificent state productions of the Persian looms of the fifteenth century and Persian and Indian of the sixteenth and seventeenth centuries, when carpets were royal gifts, there are all kinds of lovely designs combining naturalistic fruits and flowers of many kinds, and clever renderings of animals, with wonderful and complicated variations of the old, conventional designs. Some of the most beautiful examples which exist of these are in the India Museum at South Kensington.

The pattern is always used to put upon the rug some rich and pleasing effect of colour, which generally seems more important than the pattern itself. There is hardly ever any shading. One way of using colour is to have two definite gradations of each colour, of which there are generally about seven, and vary the use of these so as to perplex and amuse the eye, which is not sure whether to expect a dark or light blue or green or red. Another plan is to change the colours in each repeat of the pattern or the order of the colours in each part of the pattern. All this means hand work and great knowledge and taste on the weaver's part that a good balance of colour may be kept all through, and cannot be done by machinery.

If rug patterns, which are very pleasing to the eye, are carefully examined it will always be found that in some way or other there is some mystery, something that is not obvious at first sight in the relation of colour and pattern.

Besides the differences between rugs of colour and design there are others depending on the kind of wool, which varies according to the animal and district. The season of the year affects the quality and the water obtainable for soaking and cleansing the raw wool. In Kurdestan the wool is very good. Fine wool is combed from the lambs as they cast it, and spun by the shepherds. The women weave it at home. Goat's hair has a beautiful gloss, and camel's hair makes very soft thick rugs. Quality depends on the wool, the beauty and permanence of the dyes, the closeness of the knotting, and the even clipping of the pile. The number of knots sometimes tied into one square inch is almost incredible.

The Ardebil Holy Carpet (India Sect., S. Kensington) has thirty-three million knots. It is, however, four times as big as a Royal Swedish carpet, which has twenty million knots. Such carpets seem like velvet. The Shah of Persia has tried to prevent foreign dyes coming into the country, but it is to be feared that the good old dyes are not so much used as formerly. The dyers have always

been men, and the beautiful and fast old colours were the result of successive dipping of the hanks of yarn in jars, where the dyes were concocted and matured like wine. The dipping and drying carried on on the flat roof needed constant watchfulness and experience.

Though we read of carpets from the times of the classic Greeks none are known of which are quite certainly much more than four hundred years old.

MRS. HERRINGHAM.

157 Screen with Printed Cotton Curtain, with Persian Inscription

J. KENNEDY, Esq.

158 Four Framed Specimens of Caligraphy
(See cards for descriptions.)

SYDNEY COCKERELL, Esq.

159 Large Central Case, containing Costumes, Embroideries, Rugs, etc.
(See cards for Lenders' names.)

160 Embroidered Curtain from Ispahan, Persia

SIR WILLIAM PREECE.

161 Frame of Doorway from Damascus

THE VICTORIA AND ALBERT MUSEUM
Seventeenth century.

162 Painted Persian Screen, with four panels

SIR WILLIAM PREECE

163 Damascus Lady's Dress

THE CORPORATION OF BRISTOL

164 Bokhara Embroideries

LADY OLLIVANT and THE ORIENTAL CARPET MANUFACTURERS
MISS TUDOR FRERE

165 Children's Coats (Bokhara)

MISS TUDOR FRERE

166 Modern Egyptian Table and Inlaid Chair

SIR RENNELL RODD

STAIRS.

167 Reproductions of Indo-Persian Paintings

COLONEL HENDLEY

168 Engravings of Indian Architectural Subjects and of Pictures by Zoffany

INDIA OFFICE

169 Reproduction of Miniatures from Portraits by Mir Muhammad

W. IRVINE, Esq.

Mir Muhammad was a Muhammadan artist at the Court of Shah Alam (1680–83). The original, now in the Bibliothèque National, Paris, were sent to Europe by N. Manucci. 1701.

LENDER ARTIST

170 Death of the Emperor Hamayan

EDWARD THORNTON, Esq. *Nundo Lal Bose*

Modern Indian painting on the lines of the old Indo-Persian painting.

171 Reproductions of Modern Indian Paintings by Mr. Abanindro Nath Tagore

MESSRS. JOHN MURRAY & CO.

From "Indian Sculpture and Painting," by E. B. Havell, A.R.C.A.

172 Reproductions of Persian Paintings of Sir Anthony and Sir Robert Shirley and of an Armenian Lady

COLONEL HENDLEY

From the "Journal of Indian Art."

173 Etching—Persian Festival

FRANK RUTTER, Esq. *M. Bauer*

M. Bauer, painter and etcher, was born at the Hague in 1867, and is considered one of the most gifted of the younger Dutch artists. He is represented in the Mesdag Museum, and in the principal galleries of Holland. "The Persian Festival" is a fine example of his imaginative and decorative gifts, his use of white in this plate being especially noteworthy.

174 A Muezzin calling the Faithful to Prayer at Sunset

LADY SCOTT *Engraving*

Engraving by Rajon after Gerôme.

175 Reproductions of Sketches of Anglo-Indian Celebrities of the Georgian Period

MESSRS. JOHN MURRAY & CO.

From "Indian Sculpture and Painting," by E. B. Havell, A.R.C.A.

176 Photographs of Paintings, showing Muhammadans, by Gentile Bellini, Decamps, Lewis, etc.

MESSRS. MANSELL

UPPER GALLERY.

When an asterisk (*) *is placed against an artist's name, the picture has been also lent by him.*

INTRODUCTION.

In the study of the relations between East and West in the history of painting, apart from all vexed questions of ultimate originality—of which owed more to which—we find several distinct kinds of work among the paintings of comparatively recent times into which East and West have entered in some form of combination.

We may take, first, the paintings done by Western artists for Eastern patrons. To this class belong the portrait by Gentile Bellini, of the Sultan Muhammad, and in later times Zoffany's portraits of Indian princes, and Mr. Olivier's. To this class, also, belong the works of the Italians imported by Shah Abbas of Persia and the Moguls of Delhi in the sixteenth and seventeenth centuries.

Next there are the attempts of Eastern artists to render Western subjects and types for the edification of their own fellow-countrymen. A few of the curious and amusing examples of Persian and Indo-Persian artists to treat Christian or Western subjects and types are shown in the Small Gallery.

Lastly, we have the record of the impression made by the East on the eyes and minds of Western painters and rendered by them for Western patrons. Amongst the earliest of these we find the views of Turkish life at Constantinople which Bellini and his pupils brought back to Venice, and Rembrandt's curiosity about Persian miniatures, as recorded in his sketch-books.

But the pioneers of Western painting, as applied to Eastern subject-matter, were Liotard and Zoffany. Liotard, the pupil of Watteau, who had gone to Naples with the French Ambassador in 1735, preferred accompanying an English nobleman to Constantinople to accepting the Pope's invitation to remain in Rome. He remained there four years, being patronised by Muhammad Aga, adopted Turkish dress, and visited Smyrna and other parts of the Turkish empire.

Zoffany, born at Regensburg about the time when Liotard went to Turkey, in spite of his success in England, was haunted by a taste for adventure. He set out to India in 1783 and did not return until 1790, enjoying considerable popularity both with English and native patrons of art.

The present collection shows several interesting examples of the work of his Indian period. Hope of patronage from wealthy English East Indians tempted Devis, Daniel, and others to visit India.

The earliest painter after these to specialise on Eastern subjects was Sir William Allan, who established himself as a portrait painter at St. Petersburg, and travelled through the Near East early in the nineteenth century.

The real vogue of Eastern subjects, however, was due to the reaction of the French artists of the Romantic school against the classical convention of David and his pupils. In their desire for originality they sought fresh subjects in the vivid scenes of Eastern life. Delacroix, who visited Morocco and Algiers in 1831, Constant, Decamps (Court painter to Murat), Isabey, Gerôme, and Diaz sought inspiration in the East for much the same reasons that made the pre-Raphaelites in England turn to the early Italian artists. Probably the example of the French painters suggested the East as a field for study to Müller and J. F. Lewis.

Müller visited Greece and Egypt in 1838, and again in 1841 he joined an expedition to Lycia. Many of his pictures are founded on sketches which he made then.

Lewis, who had been in Spain from 1832 to 1834, went to Egypt in 1843, and remained there until 1851, adopting Eastern dress and customs.

David Roberts also visited Syria and Egypt in 1838.

Of recent years, with Egypt, Morocco, and Algiers so easily accessible, the attraction of their climate and the subjects they offer has greatly enlarged the number of artists who have devoted short periods to painting the East, but the work of the late Mr. Arthur Melville stands out for its brilliant originality.

No two methods of painting could resemble each other less than those employed by J. F. Lewis and Arthur Melville, groups of whose pictures face one another at this exhibition. The one is marked by an almost meticulous precision of detail and a clean clearness due to an almost entire absence of atmosphere; the other is the extreme expression of the impression made on a sensitive mind and eye by scenes too brilliant or too sombre to reveal their detail, yet both are true and beautiful revelations of the East. Lewis delighted in the clear luminousness of its shadowed apartments and courtyards, Arthur Melville revelled in the blinding haze of its dusty, out-of-door noonday or the sombre shadows of its brief twilights.

Most of the rugs in this gallery are Caucasian. The distinctive marks of Caucasian rugs are the geometrical designs and the rather hard, bright colouring, which "smacks of lacquer." Shirvan rugs have especially brilliant colouring. They are almost without flower or leaf motives in the patterns, which sometimes have a sort of kaleidoscopic effect. The very distinctive borders seem to have been derived from classic scroll, plaited and meander patterns. This is a district lying just south of the Caucasian mountains on the Caspian Sea. The old rugs from Kuba, another part of this district, are more striking in their bold design and forcible, daring colour than almost any textile fabrics in existence. Mumford explains these rugs more than any other writer.

1 Prince Eugène at the Battle of Belgrade
T. CROYSDALE, Esq. *Van Wyck*

The possession of Belgrade, the capital of Servia, with its splendid situation on the Danube, was fiercely contested between Christians and Turks. John Hunyiddes saved it from the Sultan Muhammad in 1456, but Suleyman stormed the town in 1521, and Belgrade remained under Turkish rule for nearly two hundred years, though the Austrians seized it in 1682 after the retreat of the Turks from the last siege of Vienna. The Vizier Koprili-zada Mustapha re-

covered Belgrade in 1691. Prince Eugene of Savoy, who began his brilliant career under Sobieski in the relief of Vienna, triumphed over the Turkish troops at Zenta in 1697, and in 1718 he recovered Belgrade after a famous siege. The northern frontier of Turkey was then fixed by the Treaty of Passarowitz, at a point that remained unchanged to any large extent until the Treaty of Berlin.

2 Portrait of a Mogul Prince.

MRS. SELWYN — *Johann Zoffany, R.A.*

3 Rhodes

LORD BRASSEY, G.C.B. — *W. J. Müller*

The Knights of St. John, who had held Jerusalem, after being driven from point to point in their endless fight with Islâm, had fled from Smyrna to escape Timur's hordes, and taken refuge in Rhodes. In 1480 the town was fiercely besieged, but repelled the attacks of Muhammad II. Suleyman, however, after taking Belgrade in 1521, besieged Rhodes with 100,000 troops on land and 10,000 on sea. He possessed the best artillery of the time, and even the brave Grand Master of the Order, Villiers de l'Isle Adam, had to succumb. The Knights left the island with honourable conditions, carrying their property and arms, and the conquered inhabitants were granted special privileges as to the exercise of the Christian religion and the paying of tribute. The Turks respected their brave foes so much that the crests on their houses were spared and may still be seen.

4 Hasan Raza Khan

INDIA OFFICE — *Johann Zoffany, R.A.*

The Nawab Hasan Raza Khan became minister to Asaf-ud-Daula early in his reign. He is said to have been original a kitchen official, and so recommended to his greedy master. Portraits of both him and his master appear in "Captain Mordaunt's Cock-Match." On the back of the frame is written: "Joh. Zoffany painted this picture at Lucknow A.D. 1784 by desire of Hussein Reza Caun, Nabob Suffraz ul Dowlah, who gave it to his friend Francis Baladon Thomson."

5 Family Portraits

M. G. DASHWOOD, Esq. — *Johann Zoffany, R.A.*

Comprising (from the left) General Auriol, Mr. John Auriol, Mr. Prinsep, Mrs. Dashwood, Mrs. Princep, Mr. Dashwood, and Mr. Auriol, besides five native attendants. Painted about 1784

The paintings of Zoffany exhibited in this gallery, apart from their interest as paintings, throw a vivid light on Anglo-Indian life at the end of the eighteenth century, and enable us to picture the relations of our ancestors with the Muhammadans of the declining Mogul empire. Zoffany's talent is not absolutely of the first order, but his very personal and intimate power of portraiture is being better appreciated.

LENDER ARTIST

These refined English gentlewomen, a little paler than they would have been in England, though the eighteenth century complexion was often pallid, even to sickliness, sit in the dramatic, tropical landscape, absolutely unself-conscious, and as unmoved, as if they were in the Pump Room at Bath. Zoffany has recorded their aspect and character as faithfully and as surely as he has seized the olive-hued distinction of the Oriental types, in the group. Mr. Auriol was evidently a man of short stature, but Zoffany's drawing is apparently defective, for the ladies if they rose would tower above him. The actual charter from the Great Mogul, giving Mr. Auriol various honours, amongst others the right "to ride in a double-fringed palanquin," is exhibited below, and his seal in the neighbouring case. The whole is agreeably suggestive of the continuity of the traditions of English life.

6 Oriental Landscape with Moorish Arch and Caravan

VICTORIA AND ALBERT MUSEUM *F. Bossuet*

7 Street Scene, Smyrna

S. C. HOSEGOOD, Esq. *W. J. Müller*

W. J. Müller (1817–1845) was of German extraction, but was born at Bristol and studied under Pyne. He exhibited "The Destruction of Old London Bridge" at the Academy as early as 1833. He twice visited the Near East—Greece and Egypt in 1838, and Asia Minor in 1841. Many of his pictures were painted from sketches made during the latter journey. Success came to him late in his short life, which was marked by a prolific output. His Eastern subjects are amongst his best works, and this picture shows him at his best. He was the master of a rich scheme of colour, and the rich, quiet browns contrast finely with the romantic, deep-blue skies with white clouds seen through vistas in the buildings.

8 Asaf ud Daula—Nawab Wazir of Oudh

INDIA OFFICE *Johann Zoffany, R.A.*

The frame has carved weapons, a flag and the Oudh badge of the Machi (fish) on the top.

On the back of the canvas is written: "Joh. Zoffany painted this picture at Lucknow A.D. 1784 by order of His Highness the Nabob Vizier Asoph Ul Dowlah, who gave it to his servant Francis Baladon Thomas." Asof-ud-Daula enriched Lucknow with magnificent buildings, but he was extravagant and the prey of European adventurers..

9 The Cockfight

MARQUESS OF TWEEDDALE *Johann Zoffany, R.A.*

Captain Mordaunt's Cock-Match at Lucknow, 1786. The original picture was painted for the Nawab of Oudh, and destroyed during the Mutiny. Zoffany made this copy for Warren Hastings. A Mr. Gregory, whose portrait occurs in the picture, as well as Zoffany's own, is said to

have lost his inheritance in consequence. His father, who had forbidden his son to take part in gaming, saw his portrait in this picture, and disinherited him.

10 Mausoleum of Shir Shah
INDIA OFFICE

11 Eastern Scene—two figures
Diaz

(Nos. 11, 18, 20, 21, 22, 24, 27, 28, 68, 184, and 188 are lent by the TRUSTEES OF THE FORBES ESTATE.)

Diaz de la Pena was a Spaniard who resided for a time in Paris, and while there produced pictures of the kind here shown, which bear the influence of the Romantic drift some of the French painters were then following. He afterwards became associated with the Barbizon School, and though not materially altering his manner of painting, his later pictures are very different in result. There are a few in the National Gallery.

12 The Bride of Abydos
CORPORATION OF GLASGOW *Sir Wm. Allan, R.A.*

13 At the Gate of the Seraglio
MRS. BROMILOW *Fortuny*

14 Turkish Mother and Child
CORPORATION OF GLASGOW *Sir David Wilkie, R.A.*

15 The Smoker
EARL OF NORTHBROOK *Gerôme*

16 Acrobats at Tetuan (unfinished)
THE CORPORATION OF PRESTON *Fortuny*

Fortuny was one of the cleverest painters produced by Spain in the nineteenth century. This unfinished painting is an excellent example of the rich effective colour he achieved. Some of his finished pictures suffer from an artificial style that smacks of the studio.

17 Eastern Scene
E. MEADE-KING, Esq. *W. J. Müller*

18 Constantinople—Evening
Ziem

19 Curiosity Dealer—Cairo
HON. VICARY GIBBS *Deutsch*

20 Group of Turks
Diaz

21 At Prayer
Gerôme

22 Eastern Scene (two ladies and dog)
Diaz

23 Sindbad entering the Cavern (Sixth voyage of Sindbad the Sailor)
CORPORATION OF MAIDSTONE *Albert Goodwin, R.W.S.*

24 Ladies in Eastern Garden
Diaz

25 Arab Improvisatore
VICTORIA AND ALBERT MUSEUM *F. Goodall*

26 Bazaar Scene
MRS. GEO. HOLT *J. W. Müller*

27 Eastern Ladies in a Wood
Diaz

28 Horseman Fighting
Roubeand

29 The Bazaar
(Nos. 29, 35, 36, 37, 39, 40, 42–46, 49, 51, 52, 55, 56, 57, 59–67, 179, 181, 206, 207, and 209 are painted by *J. F. Lewis* and lent by the EXECUTORS OF THE LATE J. F. AND MRS. LEWIS.)

30 Slave Market
JAMES KENYON, Esq. *J. W. Müller*

31 Portrait of Edward Wortley Montagu in Turkish Costume

Mr. Wortley Montagu, who acted as British Ambassador at Constantinople, is less famous than his original wife. Though in later life they lived apart with great complacency, Lady Mary Wortley Montagu accompanied her husband to Turkey. She viewed Turkish customs with unusual absence of prejudice, considering the time when she lived, and introduced vaccination into England from Turkey, where she found it successfully practised. Her spirited and original letters give a very interesting and favourable account of Turkey in the eighteenth century.

32 Lord Cornwallis receiving the Sons of Tippu Sultan
MAJOR E. C. MOOR *Johann Zoffany, R.A.*

The Earl of Cornwallis (1738–1805), after successes in America he was forced to capitulate to the French and Americans at Yorktown (1782). He was then appointed Commander-in-chief in Bengal, and in 1792 he besieged Seringapatam, and forced Tippu Sahib to give up half his dominions and surrender his two sons as hostages to the English. He died in India in 1805, as Governor-General, having acted as a model Viceroy of Ireland and Plenipotentiary for the Treaty of Amiens in 1802.

Tippu Sahib (1749–1799), Sultan of Mysore, was the son of Hyder Ali. He constantly sided with the French

against the English, and was finally killed in the second siege of Seringapatam.

Lord Cornwallis, who was universally beloved, won the affection of his strange wards, whose descendants still own property near Calcutta.

This is a fine example of Zoffany's painting, but it is somewhat marred by the absurd scale of the child, which reminds one of the methods of primitive artists who produce diminutive mannikins instead of real children, when they attempt to render childhood.

33 Leo Joueurs aux Dames
HARRY J. VEITCH, Esq. *L. Deutsch*

34 Gate at Cairo
VICTORIA AND ALBERT MUSEUM *D. Roberts, R.A.*

35 Camels with Carpets

36 Arnout Guards

37 Stamboul Lady

38 Turk Seated
VICTORIA AND ALBRET MUSEUM *Liotard*

39 Two Turkish Children

40 Turkish Lady (Stamboul)

41 Interior of Tomb of Sultan Bajazet
VICTORIA AND ALBERT MUSEUM *J. F. Lewis, R.A.*

42 Arnouts—Albanian Guards

43 Persian Noble

44 Mosque of Suleimania

45 Pigeon Mosque, Stamboul

46 Interior of Mr. Lewis's House

J. F. Lewis resided so long abroad that at one time, though a member of the Royal Academy, he was for fourteen years absent from England, and adopted Eastern habits and costume, so that on his return he was called "Turkish Lewis." His work was much admired by the pre-Raphaelites, and his manner of oil painting may well have been the starting point for the departure that they made, as a study of it would enable them to carry out their ideas.

47 An Oriental with Performing Monkey
Boyd Houghton

48 A Bashi-Bazouk
CORPORATION OF PRESTON *J. F. Lewis, R.A.*

49 Turkish School, Broussa

50 The Caravan
SIR K. M. MACKENZIE, K.C.B. *J. F. Lewis, R.A.*

51 Man Entering a House

52 Bazaar

53 An Oriental Interior with Figures
VICTORIA AND ALBERT MUSEUM *J. F. Lewis, R.A.*

54 The Attendant on the Bath
CORPORATION OF PRESTON *J. F. Lewis, R.A.*

55 Commentator of the Koran

56 Drug Bazaar

57 Bazaar, Suez

58 The Harem
JOSEPH HORTON, Esq. *J. F. Lewis, R.A.*

The unsettled conditions of society in the wild Eastern lands at the period of Muhammad's preaching, led to the seclusion of women and their veiling when they went out. The custom has been kept up from conservatism under the safer conditions of modern life, but an attempt is being made to modify it. The custom led to a special quarter of the house being reserved for the women. Their time was spent in doing needlework, dressing, and idleness. The artist has substituted his wife's face for the faces of the Eastern ladies he was not allowed to see. The outdoor light and landscape, with the River Nile, as seen through the lattices, is wonderfully rendered.

59 Surragee

60 Tartar, Stamboul

61 Horses' Heads (Stamboul)

62 Man in Red, with a Pipe

65 Three Mollahs, Stamboul

64 Bedouin Arab

65 Money Changers

66 Antiquity Sellers

67 Entrance to Mosque

68 The Money Changer, Cairo
L. C. Muller

69 In the Musky—A Donkey Wanted
**R. M. Chevalier*

70 The Mosque of Sultan Hassan, Cairo
**Joseph Farquharson, A.R.A.*

This painting gives a fine expression of the spacious effects obtained in Muhammadan mosques. These are no figure carvings, altars, pictures, or even seats in mosques; only a dikka, or pulpit, and a fountain for ablutions. The worshippers kneel on their prayer carpets on the floor. The "Unam" is evidently reading passages from the Koran, as the attitudes of the worshippers are not those of reverent prostration which would indicate prayer.

71 The Court of the Lions—The Alhambra
VICTORIA AND ALBERT MUSEUM *J. Dobbin*

72 A Street in the Coptic Quarter
**R. M. Chevalier*

73 In the Desert
VICTORIA AND ALBERT MUSEUM *Carl Haag*

74 Fondac, Market Place, Tetuan
**Frank Dillon*

75 Apartment in the House of Sheikh Sâdât, Cairo
VICTORIA AND ALBERT MUSEUM *F. Dillon*

76 Reception Room in House of Sheikh Sâdât, Cairo
VICTORIA AND ALBERT MUSEUM *F. Dillon*

77 Courtyard of the House of Sheikh Sadat
MRS. KAY. *Frank Dillon*

78 Interior of the House of the Moufti Sheikh El Mahadi, Cairo
**Frank Dillon*

From these faithful renderings of Egyptian interiors we get some idea of the rich splendour of coloured tile-work and turned wood-work which the Mamelukes and their subjects gathered together during six hundred years to adorn their homes in their capital Cairo.

79 An Eastern Tale
WALKER ART GALLERY, LIVERPOOL *T. M. Rooke, R.W.S.*

80 Tombs of the Kaliphs, Cairo
**Frank Dillon*

The Sultans of Egypt delighted in building mosques to commemorate their names, and a tomb chapel with a dome was often added for their burial-place.

81 Damietta—Dawn
SOMERS CLARKE, ESQ., F.S.A. *Talbot Kelly*

82 Water-wheel on the Nile
**R. Talbot Kelly, R.I., R.B.A.*

83 A Sheikh
R. H. BRECHIN, ESQ. *Carl Haag*

84 Interior of House of Mufti Sheikh El Mahadi, Cairo
VICTORIA AND ALBERT MUSEUM *F. Dillon*

85 Courtyard, with House of Sheikh Sâdât, Cairo.
VICTORIA AND ALBERT MUSEUM *F. Dillon*

86 Jerusalem from Mount Scopus after Sunset during the Feast of Bairam
**Lady Gray Hill*

87 Awaiting an Audience
MISS A. KEMP *F. Hopwood*

LENDER ARTIST

88 A Tomb Mosque, Damietta
**R. Talbot Kelly, R.I., R.B.A.*

89 Loggia of the Summer Reception Room in the House of the Meinluk Raduan Bey, Cairo
VICTORIA AND ALBERT MUSEUM *F. Dillon*

90 Loggia of the House of the Mamluk Raduan Bey, Cairo
VICTORIA AND ALBERT MUSEUM *F. Dillon*

91 Evening Scene, showing Minarets of Mosques
**R. M. Chevalier*

92 The Amber Twilight (" Nowah ")
(Nos. 92, 94, 110, 127–139, 141, 142, 145, 146, 156, and 162 are painted by *A. Melville* and lent by MRS. A. MELVILLE.)

93 Entrance to Carpet Bazaar, Cairo
LADY SCOTT. *Miss E. G. Hill*

94 Seated Riff Arab
MRS. MELVILLE *Arthur Melville*

95 Portrait of Mehemet Ali
ORIENTAL CLUB *F. Brigstocke*

This vigorous portrait shows admirably the energetic, enterprising character of Muhammad Ali. Born in Albania, he came to Egypt in command of troops sent to oppose Napoleon. The Battle of the Nile ruined the prospects of the French and Abercromby finally drove them out of Egypt in 1801. Muhammad Ali's Albanian troops revolted for pay, and he managed to obtain a leading position in Egypt, largely through his popularity with the people of Cairo. The Mameluke Beys continued their endless quarrels until Muhammad Ali, in 1811, treacherously murdered more than four hundred, whom he had invited to the Citadel of Cairo. This is the chief blot on a career which was distinguished by an ability and enlightenment rare among Muhammadans of the time. Muhammad Ali was recognised as ruler of Egypt, and in 1831 his son, Ibraham, took Acre and Damascus, and, after the victory of Konieh, would have advanced on Constantinople if he had not been intimidated by the Russian fleet. Ibrahim ruled Syria admirably, but in 1841 he was compelled to restore it to Turkey by the English and French. Muhammad Ali died the same year as Ibrahim, in 1849. In his latter years his ambitions for foreign conquest being checked, he devoted himself to commercial enterprises in Egypt, and entirely changed and modernised the government of the country. Unfortunately, his improvements added to the burdens of the already overtaxed agriculturists who are the mainstay of Egypt, and his nephew Abbas, by his extravagance, increased their distress. The Suez Canal concession was granted by Said, Muhammad Ali's fourth son, who succeeded Abbas. Another descendant, Ismail, was recognised

as independent Khedive of Egypt by the Sultan of Turkey in 1872.

96 A Corner of the House Top
J. Clarke, R.I.

97 The Battlefield of Tel-el-Kebir
**R. Talbot Kelly, R.I., R.B.A.*

98 A Cairo Street
**R. Talbot Kelly, R.I., R.B.A.*

99 Tombs of the Khalifs
DR. SANDWITH *Roussoff*

100 Quarries on the Upper Nile
**R. Talbot Kelly, R.I., R.B.A.*

100A Kurdistan Rugs

KURDISTAN RUGS are made by the descendants of the ancient Chaldees and Assyrians of Mesopotamia and the valleys of the Euphrates and Tigris. They retain traces of the Assyrian Tree of Life, a mystic emblem in the ancient worship. Mrs. HERRINGHAM.

101 In a Weary Land
**Norman Garstin*

Nothing could give better the impression of the heat of the African desert than the way in which the Arab with his gourd of water squats in the thin shade of the dead olive tree. The only green thing is the spiked leaves of the cactus.

102 Arab Raid
C. MARGERESON, Esq. *A. Melville*

The Arab horsemen have reached the town at the hour of sunset after a day's rain, and are wading through pools of water. The feeling of danger, discomfort, and unrest of the unsettled life of Morocco is conveyed by the sombre city outlined against the pure brilliant evening sky and the blood-red banner of the dripping horsemen.

103 The Basha's Gateway, Tangier
G. ROSENBUSCH, Esq. *Terrick Williams*

104 The Citadel, Cairo
**Hans Trier*

105 A Bazaar, Cairo
**Hans Trier*

106 General View of the City of Tunis
ROGER FRY, Esq. *Mrs. Roger E. Fry*

107 Market Place, Tunis
**Roger Fry*

108 Beyt-el-Kadi, Cairo
**Hans Trier*

109 The Nile at Luxor
Hans Trier

110 Marriage Procession (unfinished)
MRS. MELVILLE *Arthur Melville*

111 Orange Market
THOMAS LANE DEVITT, Esq. *Frank Brangwyn, A.R.A.*

Mr. Brangwyn delights in the rich broad effects afforded by the brilliant colours of the East, contrasted with its deep shadows.

112 H.H. Muhammad Riaz-ul-Hasan, Khan of Baoni
**H. A. Olivier*

113 The Palace and the Prison, Tangier
**J. Lavery, R.S.A.*

114 Street in Algiers
**Mark Fisher*

115 Fez, 1907
**J. Lavery, R.S.A.*

116 Melon Beds on the Nile
**W. J. Laidlay*

Egypt owes its ancient and prosperous history to the river Nile, which turns what would be desert into rich corn-land. Every year its waters, fed by the melting snows of the mountains of Central Africa, rise with unfailing regularity, and flood the valley, leaving a rich deposit of mud. In this picture we see the land left by the receding waters, and the brilliant green of the young crops already sprouting outside the little white town.

117 A Betrothal
**Glyn W. Philpot*

118 H.H. Iftikhar Ali, Khan of Jaora
**H. A. Olivier*

119 An Orange Market, Jaffa
MRS. WOODIWISS *Frank Brangwyn, A.R.A.*

120 Caravan making ready to cross the Desert
**Mark Fisher*

An American artist trained in France and now resident in England, Mr. Fisher has from time to time left his usual subject matter of pastures and cattle to turn his attention to different scenes. His pictures of African life here are some of his most charming, and his interest in the animals which are used by man in the different countries that he visits never fails him. Instead of cows we have a picture of camels, of Arabian horses, of goats, or perhaps only of the streets of mud houses or gardens in the suburbs, but whatever attracts his attention has in it what is known as "character," and exhibits the side of man's activity that comes most in contact with animal life.

LENDER — ARTIST

121 Old Biskra
**Mark Fisher*

122 Arab Horsemen
**Mark Fisher*

123 Laban
F. F. BEGG, Esq. — *A. Melville*

124 Camels Halting
**Mark Fisher*

125 Mustapha
WALTER TAYLOR, Esq. — *Mark Fisher*

126 Tangier, the White City
**J. Lavery, R.S.A.*

We have here a delightful view of a "white city" that is never soiled. Tangier, facing Gibraltar, is the nearest bit of the East to Europe, and is a favourite subject with artists.

This picture may be compared with No. 130. We see two artists at work on the same spot, both doing views of Tangier, with such differing results. No doubt Mr. Melville sat to do his picture somewhere within the subject Mr. Lavery chose for him, probably by the house on the edge of the sands and at the bottom of the greensward to the left.

127 The Green Minaret
(Nos. 127–139, 141, 142, 145, and 146 are painted by *Arthur Melville* and lent by MRS. MELVILLE.)

128 Arab Street Scene

129 The Red Portière (Cairo Street Scene)

David Roberts (1796–1864) was born in Edinburgh, and began as a scene painter. He was employed at Drury Lane and Covent Garden theatres. Up to 1838 he painted in the Dutch manner, but he then visited Syria and Egypt, and adopted a thinner, cooler scheme of colour. He was very fond of elaborate architectural subjects, such as the fine view of Rome in the National Gallery of Scotland.

130 Soko, Tangier

131 White Mules

132 Cophetua (The Bride and King Cophetua)

133 The Cock Fight

This picture was left unfinished. The fighting cocks, which were the centre and pretext for this wonderful study of the luminous gloom of an Eastern interior, have been erased and never re-painted.

134 Arab Donkey

135 Bazaar at Vringa

136 The Alhambra (Exterior)

137 The Fruit Market, Tangier

138 Saddler's Shop, Tangier

139 The Sower

140 A Cairo Fruit Market
W. GRAHAM ROBERTSON, Esq. *Arthur Melville*

141 Head of a Copt—Sheikh A'chga

142 Pack Mule

143 Tangier—Night
**J. Lavery, R.S.A.*

There is in this picture a delightful study of the delicate hues of a Southern night and lamplight on the white walls and clothes of the Eastern people.

144 Turkish Bath in Cairo
**J. Farquharson*

145 The One-eyed Calendar

146 The Babylonian Girl

147 The Rout of the Khalifa
R. Talbot Kelly, R.I., R.B.A.
WALKER ART GALLERY, LIVERPOOL

THE FLIGHT OF THE KHALIFA.

The Muhammadan world constantly expects a Messiah, called the Mahdi (i.e., One who is guided aright), there being a tradition that a descendant of the Prophet will come to reign over the world before the Day of Judgment. In consequence, the illiterate, fanatical population are constantly accepting a Mahdi. One of the most formidable of these was Sheikh Muhammad of Dongola, who, owing to the internal disorders of Egypt, succeeded in making himself independent ruler of the Sudan. In 1885, with his military lieutenant, the Khalifa, he seized Khartoum and killed General Gordon. This fanatical empire was finally overthrown by the advance of Lord Kitchener. The Khalifa was routed in the battle of Omdurman, and Khartoum re-taken in 1898.

148 Muhammadan Temple, Srinagar
(Nos. 148–150 and 159–162 are painted and lent by SIR WM. EDEN.)

149 Esneh on the Nile

150 Himalayas, Cashmere

151 Snake Charmers
(Nos. 151–158 are painted and lent by R. G. W. GOODMAN, Esq.)

152 Minarets, Benares

153 The Delhi Gate

154 The Taj Mahal, Agra

155 An Audience of Shah Jehan

156 Dome of Mosque, Bagdad

157 A Street in Delhi

158 Nautch Dance at a Wedding Party

159 Srinagar—Tulips on a Roof

160 The Pyramids, Egypt

161 Gateway, Srinagar

162 Pyramids

163 In the Sahara
BRISTOL ART GALLERY *Paul Müller*

This is a clever rendering of the brilliant light and dusty haze of the desert. The long shadows point to late afternoon. Women are carried in the dark, beehive-like litter, on the back of the camel.

164 The Valley of the Nile
R. H. BRECHIN, Esq. *F. Goodall, R.A.*

165 John Wombwell and his Friends in India
MRS. G. A. CARTWRIGHT *Zoffany*

A curious example of a European artist working in an Oriental style : perhaps to match a similar subject already in the possession of the commissioner of the picture. It is curious that of the three carefully painted pictures, the originals of which are also by Zoffany, on the wall of the room behind Wombwell, one has turned up (No. 2) at this exhibition, and the sitter at least of another (one of the round ones) is represented in No. 8.

From the State Papers of the Government of India, 1772 to 1785, published in 1890, it appears that Wombwell held an important position in India when Warren Hastings was Governor-General. Frequent references to Wombwell occur in these Papers, between the years 1783 and 1785. He is seen in the picture sitting in the centre of the group and interviewing a messenger, who has evidently just come in with an important despatch. Some of the figures in this picture (including Wombwell and the man sitting next to him) appear in the celebrated painting by Zoffany of "Col. Mordaunt's Cock-Fight at Delhi." His kinsman, George Wombwell (afterwards Sir George Wombwell, Bart.), was Chairman of the East India Company in 1777 and 1778.

166 Shujah-ul-Dowlah and his Sons
INDIA OFFICE

167 Orange Seller, Cairo
HON. VICARY GIBBS *Eugène Pavy*

LENDER ARTIST

168 Case containing Coins of various Muhammadan Kingdoms, with Notes by J. Allan, Esq., British Museum

MRS. KAY

169 Case containing various Ornaments worn by Muhammadan Women of the Balkan States, arranged on Embroideries from the same countries

MRS. H. HARTLEY

SCREEN I.

170 A Dancing Girl

**R. Talbot Kelly, R.I., R.B.A.*

171 A Brass and Copper Lotah Shop in the Punjaub

CORPORATION OF NOTTINGHAM *Walter Duncan, A.R.W.S.*

172 The Kasbah, Tangier

**D. Fox Pitt*

173 Mousquè, Cairo

**Lady Scott*

174 Outside an Arab Café

**R. M. Chevalier*

175 Arab Boat, Gulf of Suez

**Lady Scott*

176 Sail Makers' Bazaar, Cairo

SOMERS CLARKE, Esq., F.S.A. *Howard Carter*

177 Persepolis

SIR WILLIAM PREECE *Sir Edward Durand*

178 An Arab Village, Algeria

**D. Fox Pitt*

179 Arabs of Desert of Gebel Tor

J. F. Lewis, R.A.

180 Cemetery, Tetuan

**Frank Dillon*

181 Top of Gebel Mousa

J. F. Lewis, R.A.

182 Cemetery, Tetuan

**Frank Dillon*

183 Ruins, Tetuan

**Frank Dillon*

183A Upper Egypt Pastoral (Late Afternoon)

**Col. F. S. Leslie, R.E.*

183B A Cairo Suburban Scene

**Col. F. S. Leslie, R.E.*

SCREEN II.

184 A Turk
R. Jourdain

185 Tombs of the Mamelukes, Old Cairo
**Lady Scott*

186 The Plague in Corfu
A. BAIN, Esq. *J. W. Müller*

187 Porch of an Antient Mosque in Cordova, Spain
A. BAIN, Esq. *D. Roberts*

188 Eastern Scene
J. W. Müller

189 Captain of a Nile Boat, 1833
FRANK DILLON, Esq. *J. W. Müller*

190 Entrance to a Catacomb at Siout
A. BAIN, Esq. *J. W. Müller*

191 Pulpit in a Mosque, Cairo
(Nos. 191–196 are painted by DAVID ROBERTS, R.A., and lent by H. HARTLEY, Esq.)

192 View in Cairo

193 View in Cairo

194 View in Cairo

195 View in Cairo

196 The Mosque, Kait Bey

197 Hadjar Silsilis, a Rock of the Chain on the Nile
J. TAYLOR, Esq. *David Roberts, R.A.*

SCREEN III.

198 Evening on the Dal Lake, Kashmir
SIR MARTIN CONWAY *A. D. McCormick*

199 Bijapur
**Lady Ollivant*

199A Maan, a Moslem Town in the North of Arabia, as it was before the Hedjaz Railway passed through it
Lady Gray Hill

A Pilgrim station. This town is five hours from Petra, the Rock City of Edom.

LENDER ARTIST

200 Khan, on the Hadj (Annual Pilgrimage) Road from Damascus to Mecca

Lady Gray Hill

These Khans are deserted for most part of the year, but are full of life just before the pilgrims pass, as at that time they are stored with food for man and beast, to supply the pilgrims.

201 Boats on the Nile

**Sir W. Eden*

202 Seyidna Ali—A Moslem Shrine on the Phœnician Coast

Lady Gray Hill

203 The Banks of the Ghelam in Srinagar

SIR MARTIN CONWAY — *A. D. McCormick*

204 Bijapur

**Lady Ollivant*

205 An Arab Sheikh

206 Turkish Carriage, Broussa

207 Turkish Smoker

208 Camel Sowars, 3rd Bombay Light Infantry (Muhammadan Soldiers)

**Lady Scott*

209 A Fellah-woman

J. F. Lewis, R.A.

END WALL.

210 Evening in the Desert of Suez

**R. M. Chevalier*

211 Tartar Robbers dividing Spoil

ALBERT INSTITUTE, DUNDEE — *Sir W. Allan*

212 Sheikh

S. C. HOSEGOOD, Esq. — *J. W. Müller*

213 Medinit-Habu

JAMES BERRY, Esq., B.S., F.R.C.S. — *D. Roberts*

214 Caravan at the City of Tyre

JAMES BERRY, Esq., B.S., F.R.C.S. — *Van de Velde*

215 Front Elevation of a Set of Competitive Drawings for the Cairo Museum

*ARCHITECT, *Colonel F. S. Leslie, R.E.*

216 Maps and Diagrams

MESSRS. GEORGE PHILIP & SONS

217 Orthographical Map of Asia

MESSRS. STANFORD

PENNY AND HULL, PRINTERS, LEMAN STREET, E.

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CONTRIBUTIONS towards the expenses of the Exhibition, which are necessarily heavy, are earnestly asked for.

LECTURES.

The Lectures will be given in the Upper Gallery at 8 p.m.

Friday, October 23—Miss ANNETTE M. B. MEAKIN.
"The Muhammadans of Bokhara and Samarkand." Lantern Illustrations.

Friday, October 30—Colonel LESLIE.
"Egyptian Lattice-work." Lantern Illustrations.

Friday, November 6—Miss KATE SACHS.
Costume Lecture on "The People of Palestine."

Wednesday, November 11—Miss KATE SACHS.
"From Jaffa to Jerusalem." Lantern Illustrations.

Friday, November 13—Rev. S. W. GENTLE-CACKETT.
"Recent Changes in Turkey." Lantern Illustrations.

Friday, November 20—Colonel HENDLEY, C.I.E.
"Remarks on Muhammadans in India." Lantern Illustrations.

On Wednesday and Sunday evenings during November, talks on the Exhibits will be given by Colonel Hendley, Professor Arnold, Mr. Ibn Ahmad, Mr. Kennedy, Lady Scott, Miss Bazett, the Director and others, beginning at the turnstile at 8.15.

SUBJECT TO ALTERATIONS.

Owing to want of space many notes have had to be placed on cards near the exhibits.

Some of the Paintings are for sale. Enquiries as to prices should be made to the Director.

THANKS are specially due to Col. Leslie for arranging the Egyptian Room, to Prof. Arnold and Prof. Margoliouth for translations of Arabic and Persian, and to Mr. Gilbert Ramsay for executing the poster; to Mrs. Herringham, Mr. Pulman, and Mr. Stebbing, for help with the Rug section; and to the Clarendon Press, Oxford, for lending the block of the Bismillah.

The Committee also desire to express their thanks to the many generous lenders, particularly to Sir William Preece, Mr. J. R. Preece, the Trustees of Mr. and Mrs. Lewis, and of Mr. Forbes, Sir Charles Watson, Mr. Joseph Dixon, and Mr. Vincent Robinson.

PLANS FOR 1909.

April. CHILDREN'S HISTORICAL PAGEANT TABLEAUX. (Mr. Louis N. Parker has kindly promised to supervise).

June. EXHIBITION OF FLOWER PAINTING (Upper Gallery—Works by the Dutch flower painters, Fantin Latour and contemporary artists; Lower Gallery—Amateur work; Small Gallery—Children's work).

Autumn. EXHIBITION OF HISTORICAL PAINTINGS AND PORTRAITS.
Lower Gallery—Pageant Properties and Tableaux.